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# GREY GALLOWAY

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A BORDER BALLAD  
FOR FULL ORCHESTRA

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## J.B. McEWEN

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FULL SCORE  
PRICE 10/6 NET.

LONDON: NOVELLO AND COMPANY, LIMITED

NEW YORK: THE H.W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

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C.

M  
1045  
M49G7  
1910





# GREY GALLOWAY.

## A BORDER BALLAD.

J. B. McEwen.

Allegro molto marcato. ♩ = 96.

Piccolo.

Flauti I. II.

Oboi I. II.

Corno Inglese.

Clarineti I. II.  
in B<sup>b</sup>

Clarinetto Basso  
in B<sup>b</sup>

Fagotti I. II.

Contra Fagotto.  
(*ad lib.*)

I. II.

Corni in F III. IV.

V. VI.  
(*ad lib.*)

Trombe in F  
I. II.  
III.

Tromboni  
I. II.  
III e Tuba.

Timpani

Gran Cassa e Piatti.

Triangolo e  
Tamburo Piccolo.

Arpa I.

Arpa II.  
(*ad lib.*)

I.  
Violini

II.  
Violini

Viole.

Violoncelli.

Contrabassi.

Allegro molto marcato. ♩ = 96. *ff*

Avison Ed.

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Fl. I.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag. I. II.

C. Fag.

Cor.

I. II.

Tr.

III.

Trb. I. II.

Trb. III.

Tb.

Timp.

Arpa I.

Arpa II.

Vl. I.

Vl. II.

Vle.

Vcl.

C. B.

Avison Ed.



This is a page from a musical score, likely for a symphony. The score is written in 3/4 time and includes dynamic markings such as *p*, *cresc. molto*, and *f*. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- C. Ing. (Clarinet in G)
- C1. (Clarinet in Bb)
- C1. B. (Bass Clarinet in Bb)
- Fag. (Bassoon)
- C. Fag. (Contrabassoon)
- Cor. (Horn)
- I. II. Tr. (Trumpet I and II)
- III. Tr. (Trumpet III)
- Trb. I. II. (Trombone I and II)
- Trb. III. Tb. (Trombone III and Tuba)
- Timp. (Timpani)
- Arpa I. (Harp I)
- Arpa II. (Harp II)
- VI. I. (Violin I)
- VI. II. (Violin II)
- Vle. (Viola)
- Vcl. (Violoncello)
- C. B. (Contrabasso)

The score is divided into three measures. The first measure is marked with a 1, the second with a 2, and the third with a 3. The instruments are arranged in a standard orchestral layout, with the woodwinds and strings in the front and the brass and percussion in the back.



Avison Ed.



Fl. I. *p* *sfp* 2

Ob. I. *p* 1. *p*

Cl. I. *p*

Fag. *p*

Cor. *p* *p* *p*

I. II. *p* *sfp*

Tr. *p* *sfp*

III. *p* *sfp*

Trb. I. *p* *sfp*

II. *p* *sfp*

Trb. III. *p* *sfp*

Tb. *ppp* *p* *ppp* *sfp*

Piatti. *ppp* *sfp*

VI. I. *p* *sfp* 2

VI. II. *p* *sfp*

Vle. *p* *sfp* *div.*

Vcl. *p* *sfp*

C. B. *p* *sfp* 2



I.

Ob.I.

C. Ing1.

Cl.I.

Cor.

Tr.I.II.

Piatti.

Triang.

Arpa I.

VI.I. divisi

VI.II. divisi

Vle. unis.

Vcl.

C. B.

*pp*

*pp*

*pp*

*ppp*

*ppp*

*p*

*pp*

*ppp*

*ppp*

*pp*







8

Fl. I.

Ob. I.

C. Ing.

Cl.

Cl. B.

Fag. I.

C. Fag.

Cor.

Arpa I.

Arpa II.

Vl. I.

Vl. II.

Vi.

Vcl.

C. B.

*sfp*

*p*

*pp*

*mf*

*delicato*



Fl. *f* *f dim.*

Ob. *f* *f dim.*

Cl. *mf* *f* *dim.*

Cl. B. *f* *dim.*

Fag. *mf* *f* *dim.*

C. Fag. *f* *dim.*

Cor. *mf* *f* *dim.*

I. II. *mf* *dim.*

Tr. *mf* *dim.*

III. *mf* *dim.*

VI I. *f* *dim.*

VI II. *f* *dim.*

VIe. *f* *dim.*

Vcl. *f* *dim.*

C. B. *arco* *f* *dim.*



This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in G major (one sharp) and 2/2 time. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet in G (C. In G.), Clarinet in Bb (Cl. B.), Bassoon (Fag.), Contrabassoon (C. Fag.), Horn I and II (I. II. Cor.), Horn III and IV (III. IV. Cor.), Trumpet I and II (I. II. Tr.), Trombone III (III. Tr.), Arpa I and II (Arpa I. and Arpa II.), Violin I and II (Vl. I. and Vl. II.), Viola (Vle.), Violoncello (Vcl.), and Contrabasso (C. B.). The score is divided into measures, with dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *div.* (divisi) visible. The notation includes various musical symbols like notes, rests, and articulation marks.



This page of a musical score is for a symphony, featuring various instruments. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), C. Ingl. (Clarinet in G), Cl. (Clarinet in B), Cl. B. (Clarinet in B-flat), Fag. (Bassoon), C. Fag. (Contrabassoon), Cor. (Cor Anglais), Arpa I. (Harp I), Arpa II. (Harp II), Vl. I. (Violin I), Vl. II. (Violin II), Vle. (Viola), Vcl. (Violoncello), and C. B. (Contrabasso). The score includes musical notation, dynamics (e.g., sf, p, cresc.), and a large number '4' indicating a section or measure.



stringendo

Fl.

Ob.

*cresc.*

C. Ing1.

C1.

C1.B.

Fag.

a2.

Cor.

I. II.

Tr.

III.

Piatti.

*mf*

*p*

stringendo

Vl. I.

Vl. II.

Vle.

Vcl.

C. B.

stringendo



molto allargando

13

Picc.

F1.

Ob.

C. Ing.

C1.

Fag.

Cor.

I. II.

Tr.

III.

Trb. I. II.

Trb. III.

Tb.

Timp.

G. C.

Piatti.

Arpa I.

Arpa II.

molto allargando

V1. I.

V1. II.

Vle.

Vcl.

C. B.

molto allargando  
Avison Ed.



Picc.

Fl.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

Cor.

I. II.

Tr.

III.

Tub. I. II.

Tub. III.

Tb.

Timp.

G. C.

Piatti.

Arpa I.

Arpa II.

5 a tempo

unis.

5 a tempo

5 a tempo

Avison Ed.



Fl. *a 2.* *f* *ff*

Ob. *a 2.* *f* *ff*

C. Ing. *f* *ff*

Cl. *f* *ff*

Fag. *f* *ff*

Cor. *f* *ff*

I. II. Tr. *f* *ff*

III. *f* *ff*

Trb. I. II. *f* *ff*

Trb. III. Tb. *f* *ff*

G. C. Piatti.

Arpa I. *f* *ff*

Arpa II. *f* *ff*

unis. *f* *ff*

Vi. I. *f* *ff*

Vi. II. *f* *ff*

Vi. e. *f* *ff*

Vcl. *f* *ff*

C. B. *f* *ff*

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in G (C. Ing.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Horns (Cor.). The second system includes Trumpets (I. II. Tr., III.), Trombones (Trb. I. II., Trb. III. Tb.), and Percussion (G. C. Piatti.). The third system includes two Harps (Arpa I., Arpa II.). The fourth system includes Violins (Vi. I., Vi. II.), Viola (Vi. e.), Violoncello (Vcl.), and Double Bass (C. B.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte) and *ff* (fortissimo). Some parts are marked *a 2.* (second ending) and *unis.* (unison).



Avison Ed.



This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), C.Ingl. (Clarinet in G), Cl. (Clarinet in Bb), Cl.B. (Bass Clarinet), Fag. (Bassoon), Cor. (Horn), I.II. (Trumpet I and II), Tr. (Trumpet III), Trb.I.II. (Trombone I and II), Trb.III. (Trombone III), Tb. (Tuba), Timp. (Timpani), Arpa I. (Harp I), Arpa II. (Harp II), VI.I. (Violin I), VI.II. (Violin II), Vle. (Viola), Vcl. (Violoncello), and C.B. (Contrabasso). The score is written in 4/4 time and includes various musical notations such as notes, rests, and articulation marks. Dynamics like *p* (piano) and *cresc.* (crescendo) are used throughout. The page is numbered 10 in the bottom right corner.



Cl.

Cl.B.

Fag.I.

Cor.

Tr.I.

Trb.I.II.

Trb.III.  
Tb.

Arpa I.

Arpa II.

Vl.I.

Vl.II.

Vle.

Vcl.

C.B.

*p*

*fp*

*fp*

*fp*

*p*

*p*

*espress.*

*fp*

*fp*

*sf*

*sf*

*fp*

*espress.*

*espress.*

7

7



*largamente*

Fl. *p* *mp cresc. molto* *ff*

Ob. *p* *mp cresc. molto* *ff*

C. Ing. *mp cresc. molto* *ff*

C1. *cresc. molto* *ff*

C1.B. *cresc. molto* *ff*

Fag. *cresc. molto* *ff*

Cor. *I. p* *cresc. molto* *mf cresc. molto* *ff a 2.*

I.II. *cresc. molto* *ff*

Tr. *cresc. molto* *ff*

III. *ff*

Trb. I. II. *p* *cresc. molto* *ff*

Trb. III. *p* *cresc. molto* *ff*

Tb. *cresc. molto* *ff*

Timp. *mf cresc. molto* *ff*

G. C. *ff*

Piatti. *ff*

*largamente*

Vi. I. *cresc. molto* *ff con sordini*

Vi. II. *cresc. molto* *ff con sordini*

Vle. *cresc. molto* *ff con sordini*

Vcl. *cresc. molto* *ff con sordini*

C. B. *cresc. molto* *ff*

*largamente*

*cresc. molto* *ff*

Avison Ed.



Avison Ed.



8

Fl. I.

Cl. I.

Cl. B.

Fag.

Cor. I. II.

Tr. I.

8

VI. I.

VI. II.

Vle.

Vcl.

C. B.

8



Fl. I. I.

Ob. I. I Solo.  
*p espress.*

Cl. I. *simile*

Cl. B.

I. II.  
Cor.

III. IV. *pp*

I. I.  
Tr.

III. *ppp*

VI. I.

VI. II.

VIe. *simile*

Vcl. *simile*

C. B.



[illegible]



Fl. I. I. *p*

C. Ing. Solo. *p molto espress.*

Cl. *p*

Cl. B. *p*

Fag. I. I. *p*

Cor. I. II. I Solo. *p molto espress.*

Tr. I. I. *p*

Arpa I. *p*

Vi. I. *p*

Vi. II. *p*

Vle. *pizz. arco pizz. arco*

Vcl. Solo. *senza sordino p molto espress.*

Tutti. *pizz.*

C. B. *p*



10

Fl. I.

C. Ing.

Fag. I.

Cor. I.

Arpa I.

VI. I.

VI. II.

Vle.

Vcl.

C. B.

pizz.

arco

tr.

10

10

Fl. I. *I.*  
 C. Ingl. *cresc.*  
 Fag. I. *I.*  
 Cor. I. *I.* *cresc.*  
 Arpa I.  
 Vl. I. *cresc.*  
 Vl. II. *tr.*  
 Vle. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*  
 Vcl. *Solo.* *cresc.* *Tutti.*  
 C. B.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:
 

- Fl. I.**: Flute I, first staff, marked *I.*
- C. Ingl.**: Clarinet in G, second staff, marked *cresc.*
- Fag. I.**: Bassoon I, third staff, marked *I.*
- Cor. I.**: Cor Anglais, fourth staff, marked *I.* and *cresc.*
- Arpa I.**: Harp I, fifth and sixth staves.
- Vl. I.**: Violin I, seventh and eighth staves, marked *cresc.*
- Vl. II.**: Violin II, ninth and tenth staves, marked *tr.*
- Vle.**: Viola, eleventh and twelfth staves, alternating *pizz.* and *arco*.
- Vcl.**: Violoncello, thirteenth staff, marked *Solo.* and *cresc.*, then *Tutti.*
- C. B.**: Contrabass, fourteenth staff.



11 ritard.

Fl. *pp*

Ob. *p sf sf*

C. Ing1. *pp*

Cl. *p sf sf*

Fag. I. *pp*

I. Cor. *pp*

III. IV. *p sf sf*

Tr. I. *pp*

Arpa I. *pp*

11 ritard.

VI. I. *pp sf sf*

VI. II. *pp sf sf*

VIe. *pp arco pizz. arco pizz. arco sf sf*

Vcl. *pp arco*

C. B. *pp*

11 ritard.

a tempo

Fl. *pp*

Ob.

C. Ing1.

Cl. *pp*

Fag. I. *p*

I. II. Cor.

III. IV. *pp*

Tr. I. *p*

Triang. *ppp*

Arpa I. *p*

Arpa II. *p*

VI. I. *p* a tempo

VI. II. *p* simile

Vle. *p* Solo. simile con sordino

Vcl. *p* Tutti.

C. B. *p* a tempo



29

Fl.

Ob.

C. Ing1.

C1.

C1.B.

Fag.

I.II. Cor.

III.IV.

I.II. Tr.

III.

Triang.

Arpa I.

Arpa II.

Vl.I.

Vl.II.

Vie.

Vcl.

C.B.

*Solo col Tutti.*

*sf*

*p*

*sf*

*pp*

*sf*

*tr*

*sf*

*sf*

12

II.

Fl. II. *sfpp* *dim. - - quasi niente*

Ob. *sfpp*

C. Ing1. *sfpp*

Cl. *sfpp* *dim. - - quasi niente*

Cl. B. *p* *sfpp* *dim. - - quasi niente*

Fag. *sfpp*

I. II. *pp* *pp* *sfpp* *dim. - - quasi niente*

Cor. *pp*

III. IV. *pp*

Tr. I. II. *pp*

12

VI. I. *sfpp*

VI. II. *sfpp*

Vle. *sfpp* *dim. - - quasi niente*

Vcl. *sfpp* *dim. - - quasi niente*

C. B.

12



This page of a musical score is for a full orchestra and strings. The instruments are arranged in the following order from top to bottom:

- Fl. I.** (Flute I): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- Ob.** (Oboe): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- C. Ing. I.** (Clarinet in G major): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- Cl. I.** (Clarinet in B-flat): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- Cl. B.** (Clarinet in B-flat): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- Fag.** (Bassoon): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- I. II.** (Horn I and II): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- Cor.** (Horn I and II): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- III. IV.** (Horn III and IV): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- Arpa I.** (Arpa I): Starts with a *p* dynamic, playing a melodic line with a crescendo.
- VI. I.** (Violin I): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- VI. II.** (Violin II): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- Vle.** (Viola): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- Vcl.** (Violoncello): Starts with a *pp* dynamic, playing a melodic line with a crescendo.
- C. B.** (Contrabass): Starts with a *pp* dynamic, playing a melodic line with a crescendo.

The score includes various dynamic markings such as *pp* (pianissimo), *p* (piano), and *cresc.* (crescendo). It also features articulation markings like *arco* (arco) and *div.* (divisi). The music is written in a major key with a 4/4 time signature.

Avison Ed.



*a tempo*

C1.I. I.  
*pp*

C1.B.  
*pp*

C. Fag.  
*pp*

I.II.  
*pp*

Cor.  
*pp*

III.IV.  
*pp*

G. C.  
*pp*

*a 2.*

Arpe II.  
*pp*

*a tempo*

Vl. I.  
*pp*

Vl. II.  
*pp*

Vle.  
*pp*

Vcl. divisi  
*pp*

C.B. divisi  
*pp*  
*pizz.*

*a tempo*

14

C1.I. I.

C1.B.

C. Fag.

I.II.

Cor.

III.IV.

I.II.

Tr.

III.

Trb.I.II.

Trb.III.

Tb.

G. C.

a 2.

Arpe I.II.

14

VI.I. divisi

VI.II. divisi

Vle.

Vcl.

C. B.

14

pp

pp

pp

ppp

tr tr tr

ppp



perdendosi Allegro.

C1.B. *sf p* a 2.

Fag. *sf p*

V1.I. *sf p*

V1.II. *sf p*

Vle. *div.* *sf p* *unis.*

Vcl. *senza sordini*

C.B. *perdendosi* *Allegro.*

perdendosi

Allegro.

C1.B.

Fag. *sf pp* *sf pp*

I. II. *sf pp*

Cor. *sf pp*

III. IV. *sf pp*

T. picc. *pp* *ppp*

V1.I. *unis.* *senza sordini*

V1.II. *unis.* *senza sordini*

Vle. *senza sordini*

Vcl. *unis.* *sf pp* *sf pp*

C.B. *unis.* *arco* *sf pp* *sf pp*

*sf pp*

Avison Ed.

[illegible]

This musical score is for measures 15 through 19 of the piece. The score is written for five staves: Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vle.), Violoncello (Vcl.), and Contrabasso (C.B.). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Allegretto'. The score begins with a repeat sign at measure 15. The Violin II part features a triplet of eighth notes in measure 17, marked with a forte (f) dynamic. The Viola part has a half note in measure 15, followed by a half note in measure 16, and then a series of eighth notes. The Violoncello and Contrabasso parts play a steady eighth-note pattern throughout the measures. The score ends with a repeat sign at measure 19.



*stringendo*

*a 2.*

*pp* *cresc.*

F1.

Ob.

C.Ingl.

C1.

C1.B.

Fag.

C.Fag.

*pp* *cresc.*

Cor.

Tr.I.II.

Timp.

T.picc.

*tr* *cresc.*

*tr* *p*

*stringendo*

*cresc.*

VI.I.

VI.II.

Vle.

Vcl.

C.B.

*stringendo* *cresc.*

## Molto vivace. 16

Fl. *a 2.* *f*

Ob. *a 2.* *f*

C. Ing1. *f*

Cl. *a 2.* *f*

Cl. B. *f*

Fag. *f*

C. Fag. *f*

Cor. *f*

Tr. I. II. *f*

Timp. *f*

T. picc. *f*

## Molto vivace. 16

Vl. I. *f*

Vl. II. *f*

Vle. *f*

Vcl. *f*

C. B. *f*

div.

## Molto vivace. 16



17

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. Ing1. *ff*

Cl. *ff*

Cl. B. *ff*

Fag. *ff*

Cor. *ff sf*

Timp. *ff*

T. picc. *ff*

17

VI. I. *ff*

VI. II. *ff*

Vle. *ff*

Vcl. *ff*

C. B. *ff*

unis.

17

Fl. a 2. sf sf f

Ob. a 2. sf sf f

C. Ingl. sf sf f

Cl. a 2. sf sf f

Cl. B. sf sf f

Fag. sf f

Cor. sf sf f

I. II. mf

Tr. mf

III. mf

Trb. I. II. mf

Trb. III. mf

Tb. mf

Timp. mf

Arpa I. f

Arpa II. f

VI. I. pizz. sf sf f

VI. II. sf sf f

Vle. sf sf f

Vcl. sf sf f

C. B. sf sf f

18

18

18

Avison Ed.



Fl.

Ob. a 2.

C. Ingl.

Cl.

Cl. B.

Fag.

Cor.

I. II.

Tr.

III.

Trb. II.

Trb. III.

Tb.

Timp.

T. picc.

Arpa I.

Arpa II.

VI. I.

VI. II.

VIe.

Vcl.

C. B.

*mf*

*fp*

Avison Ed.

19



[illegible]

20

Picc. *f* *cresc.* *fff*

Fl. *cresc.* *fff*

Ob. *cresc.* *fff*

C. Ingl. *cresc.* *fff*

Cl. *cresc.* *fff*

Cl. B. *cresc.* *fff*

Fag. *cresc.* *fff*

Cor. *cresc.* *fff*

I. II. *cresc.* *fff*

Tr. *cresc.* *fff*

III. *cresc.* *fff*

Trb. I. II. *cresc.* *fff*

Trb. III. *cresc.* *fff*

Tb. *cresc.* *fff*

Timp. *fff*

T. picc. *fff*

20

Vi. I. *cresc.* *fff*

Vi. II. *cresc.* *fff*

Vla. *cresc.* *fff*

Vcl. *cresc.* *fff*

C. B. *cresc.* *fff*

20



This page of a musical score, numbered 21, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet Bass (Cl.B.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.), Trumpets I and II (Tr. I, II), Trumpet III (Trb. III), Trombones I and II (Trb. I, II), Trombone III (Trb. III), and Tuba (Tb.). The percussion section includes Timpani (Timp.), Gong/Cymbal (G.C. Piatti.), and Piccolo (T.picc.). The string section includes Violins I and II (Vl. I, II), Viola (Vle.), Violoncello (Vcl.), and Double Bass (C.B.). The score is written in 2/4 time with a key signature of one flat. Dynamics such as *sf* (sforzando) and *fff* (fortissimo) are indicated. Trills (tr) are marked above certain notes. The page number 21 is printed at the top center and bottom center. The publisher's name, Avison Ed., is at the bottom center.

Picc.

Fl.

Ob.

Cl.

Cl.B.

Fag.

Cor.

Tr. I, II.

Trb. III.

Trb. I, II.

Tb.

Timp.

G.C. Piatti.

T.picc.

Vl. I.

Vl. II.

Vle.

Vcl.

C.B.

Avison Ed.

22

Picc.

F1. a 2. 1. *p*

Ob. a 2. *p*

C1. *p*

C1.B.

Fag. *p*

Cor.

Tr. I. I. *sfpp*

Trb. I, II.

Trb. III. Tb.

Timp.

G.C. Piatti.

Triang. T. picc. *p*

22

V1. I.

V1. II.

Vle. *sfpp*

Vcl. *pizz.* *p* *pizz.* *sf* *sf*

C. B. *p* *sf* *sf*

22

Avison Ed.



This page of a musical score is for a symphony, likely in the key of B-flat major (one flat) and 3/4 time. The instrumentation includes a variety of woodwinds, brass, and strings. The score is written for a full orchestra, with parts for Piccolo, Flutes (I and II), Oboe, Clarinet, Bassoon, Cor Anglais, Trumpets (I and II), Timpani, Cymbals, Triangle, Violins I and II (divided), Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *sf* (sforzando), and *pp* (pianissimo). Articulation includes accents, slurs, and breath marks. The score is divided into measures by vertical bar lines, and the instruments are grouped by brackets on the left side of the page.

23

23



24

F1. *cresc. molto* *ff*

Ob. *ff*

C. Ing1. *p cresc. molto* *ff* *sf*

C1. *p cresc. molto* *ff* *sf*

C1.B. *ff* *sf*

Fag. *cresc. molto* *ff* *sf*

Cor. *cresc. molto* *ff* *sf*

I.II. *cresc. molto* *f* *ff* *sf*

Tr. *cresc. molto* *f* *ff* *sf*

III. *f* *ff* *sf*

Trb.I.II. *sf p*

Trb.III. *sf p*

Tb. *sf p*

Timp. *sf p* A in A<sup>b</sup>

Piatti. *mf* with Drum stick.

24

VI.I. *cresc. molto* *ff arco* *sf*

VI.II. *cresc. molto* *ff arco* *sf*

Vle. *cresc. molto* *ff* *div.* *sf*

Vcl. *cresc. molto* *ff* *sf*

C. B. *cresc. molto* *ff* *sf*

24

Avison Ed.

Fl. *pp* *cresc.* *ff* *a 2.*

Ob. *ff* *a 2.*

C. Ing1. *p cresc.* *ff* *a 2.*

Cl. *I.* *p cresc.* *ff*

Cl. B. *ff*

Fag. *I.* *pp* *cresc.* *ff*

Cor. *pp* *cresc.* *ff*

Tr. I. II. *pp*

Trb. I. II. *dim.* *pp*

Trb. III. Tb. *dim.* *pp*

Timp. *ff*

G. C. Piatti. *ff*

Vl. I. *pizz.* *pp* *pizz.* *cresc.* *ff* *arco*

Vl. II. *pizz.* *pp* *pizz.* *cresc.* *ff* *arco*

Vle. *unis.* *pp* *cresc.* *ff*

Vcl. *dim.* *pp* *cresc.* *ff*

C. B. *dim.* *pp* *cresc.* *ff*



[illegible]

52

C1.I.

I.

26

*sf p*

Fag.

*sf p*

*pp*

*pp*

Cor.I.II.

Trb.I.II.

*sf pp*

*sf*

*sf*

*pp*

Trb.III.

*sf pp*

*sf*

*sf*

*pp*

26

V1.I.

unis.

V1.II.

unis.

Vle..

Vcl.

*pp*

*sempre pp*

C. B.

*pp*

*sempre pp*

26

C1. B.  
 Fag.  
 C. Fag.  
 Cor.  
 Trb. I. II.  
 Trb. III.  
 Tb.  
 Vl. I.  
 Vl. II.  
 Vle.  
 Vcl.  
 C. B.

Musical score for the first system of "The Song of the Sea". The score is for a full orchestra and includes parts for C1. B., Fag., C. Fag., Cor., Trb. I. II., Trb. III., Tb., Vl. I., Vl. II., Vle., Vcl., and C. B. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features a variety of musical notations, including rests, notes, and dynamic markings such as *pp* (pianissimo) and *p* (piano). The woodwinds and strings play a melodic line, while the brass instruments provide harmonic support. The score is written in a standard musical notation style with a large, clear font.



27

I.  $\underline{\underline{\alpha}}$ 

Fl. I. *p* *cresc.*

Ob. I. *p molto espress.* *cresc.*

C. Ing. I. *p molto espress.*

Cl. I. *p molto espress.* *cresc.*

Cl. B. *cresc.*

Fag. *cresc.*

C. Fag. *cresc.*

Cor. *p molto espress.* *cresc.*

Tr. I. II. *p* *cresc.*

Trb. III. Tb. *p* *cresc.*

27

Vl. I. *p molto espress.* *cresc.*

Vl. II. *p molto espress.* *cresc.*

Vle. *cresc.*

Vcl. *cresc.*

C. B. *tr* *cresc.*

27

Fl. I. *mf molto cresc.*

Ob. I. *mf molto cresc.*

C. Ing. I. *molto cresc.*

Cl. I. *mf molto cresc.*

Cl. B. *molto cresc.*

Fag. *molto cresc.*

Cor. *molto cresc.*

I. II. *mp cresc.*

Tr. *molto cresc.*

III. *mp cresc.*

Trb. I. II. *mf molto cresc.*

Trb. III. *molto cresc.*

Tb. *molto cresc.*

T. picc. *tr mf molto cresc.*

Vl. I. *molto cresc.*

Vl. II. *molto cresc.*

Vle. *molto cresc.*

Vcl. *molto cresc.*

C. B. *molto cresc.*



Picc.

Fl.

Ob.

C. Ing1.

C1.

C1.B.

Fag.

Cor.

I.II.

Tr.

III.

Trb.I.II.

Trb.III.

Tb.

G.C.

Piatti.

T.picc.

VI.I.

VI.II.

Vle.

Vcl.

C.B.

Picc.  
 Fl.  
 Ob.  
 C. Ing1.  
 Cl.  
 Cl. B.  
 Fag.  
 Cor.  
 I. II.  
 Tr.  
 III.  
 Trb. I. II.  
 Trb. III.  
 Tb.  
 Timp.  
 G. C.  
 Piatti.  
 T. picc.  
 Vl. I. divisi  
 Vl. II. divisi  
 Vle.  
 Vcl.  
 C. B.

ff  
 dim.



30

Picc.

F1.

Ob. *a 2.*  
*p*

C. Ing1.  
*p*

Cl.  
*p*

Cl. B.  
*p*

Fag.  
*p*

Cor.  
*p*

I. II.  
Tr.  
III.

Trb. I. II.  
Tb.

Timp.  
*sf p*

G. C.  
Piatti.

T. picc.

30

Vl. I.  
*unis.*

Vl. II.  
*unis.*  
*p*

Vle.  
*p*

Vcl.  
*p*

C. B.  
*p*

30

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31

31

Picc.

Fl.

Ob.

C. In G

Cl.

Cl. B.

Fag.

Cor.

I. II.

Tr.

III.

Trb. I. II.

Trb. III.

Tb.

Timp.

G. C.

Piatti.

T. picc.

32

32

32



Picc.  
 Fl.  
 Ob.  
 C.Ingl.  
 Cl.  
 Cl.B.  
 Fag.  
 Cor.  
 I.II.  
 Tr.  
 III.  
 Trb.I.II.  
 Trb.III.  
 Tb.  
 Timp.  
 G. C.  
 Piatti.  
 T.picc.  
 Vl.I.  
 Vl.II.  
 Vle.  
 Vcl.  
 C. B.

33

molto ritard.

Tempo primo.

Picc. Fl. Ob. C. Ingl. Cl. Cl. B. Fag. Cor. I. II. Tr. III. Trb. I. II. Trb. III. Tb. Timp. G. C. Piatti. T. picc.

33 molto ritard. 34 35 36 Tempo primo.

33

molto ritard.

Tempo primo.

Vl. I. Vl. II. Vle. Vcl. C. B.

33 molto ritard. 34 35 36 Tempo primo.



molto ritard.

Picc.  
 Fl.  
 Ob.  
 C. Ing.  
 Cl.  
 C1.B.  
 Fag.  
 Cor.  
 I.II.  
 Tr.  
 III.  
 Trb.II.  
 Trb.III.  
 Tb.  
 Timp.  
 G.C.  
 Piatti.  
 T.picc.

molto ritard.

Vl.I.  
 Vl.II.  
 Vle.  
 Vcl.  
 C.B.

molto ritard.











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